

INSIDE FACTS
Of Stage and Screen

ESTABLISHED 1924

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Saturday, March 8, 1930

EDITED BY JACK JOSEPHS

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No. 10

UPHEAVAL IN RADIO MAY
CAUSE INRUSH FROM STAGEFILM COLONY
NOT EXCITED
BY GRANDEUR

Grandeur came, was seen and failed to conquer Hollywood.

Opening of the Fox, Grandeur picture, "Happy Days," at the Carthay Circle last week, left the producing efforts of the film colony cold, according to a survey

cannon made by Inside Facts.

While sensational billboarding, such as "A revolution is coming," had the general population around, to see something return, only abated by sensationalizing of the opening night, the picture makers generally saw the new, wide screen as nothing to get excited about.

Typical comment was given by one high exec whose company is reported to have a wide process ready for shooting when wanted.

"Why should we get excited?" he said in answer to a question. "Except for a half again more screen to right and to left, there's nothing there to rave about. One good star is worth twice that much extra screen."

Has Its Place

The general attitude was that the wide screen would serve well in giving larger ensemble effects, especially in color, and also would be available for certain type of action scenes. The wide room for action was required. But offsetting this would be the loss of intimacy with the players which the present size screen gives. All in all, the prevalent reaction seemed to be that Grandeur or its equivalent in the stock of other companies, would be something which, when the masses became gradually wide-screened, could be used occasionally to good effect, but that it would be a mistake to attempt it as a general medium for the presentation of pictures. The line of presentation used in Paramount's airplane picture, "Wings," a couple of years ago was found to be the way wide screen would settle down to usefulness.

Advertising space for "Happy Days" in the usual papers was increased over the usual allotment, and reviews by the critics were generally favorable.

Restricted Use

Radio Pictures is the only other studio in town which has so far admitted to using the widest screen, and it seems to be the general belief that the others wouldn't—not at least until the exhibitors had recovered from the recent financial exactings of the talkies. Many believed that the wide, if they



HEALY AND CROSS
R K O Theatre, Los Angeles, This Week

ARNOLD GURTLER HERE

Arnold Gurtler, of Elitch's Gardens, Denver, arrived in Los Angeles last week, and is stopping at the Roosevelt Hotel. He is here to obtain talent for the stock at the Garden.

Hold up in popularity, would nevertheless be held to the big cities for a period of perhaps years, and that the smaller town houses wouldn't feel any ill effect whatsoever from the innovation.

'OH, SUSANNA' PLANS

Plans are being considered to repeat "Oh, Susanna," which recently closed a successful run in San Francisco, and to open it in Chicago in April. The show, a locally created affair, went over to excellent return both in L. A. and S. F. It is reported that with a little more casting, and dropping the overhead, the play could have continued in S. F. for some time longer, and that everyone in the cast agreed to the cut except one principal.

COMEDIANS TO OPEN

A new company of Murphy's Comedians is being formed by Horace Murphy, with opening understood to be set for the Whittier Boulevard Theatre a week from Saturday. Murphy built this theater under the name of the Belvedere Playhouse, some time ago. Most recently he had a company playing to good business in Phoenix, Ariz. He disposed of it at a good figure.

SEE ACTION IN
EAST AS FIRST
STEP FORWARD

Equity's proposed move toward organizing radio and television was this week manifested locally as forecasting the early advent of television, and aroused a riot of discussion in Los Angeles stations.

Executives were virtually unanimous in the opinion that Equity had no place in radio, as it functions at present, and held that the proposal should be known to the A. E. Council that there would soon be a drafting of stage and screen people for the aerial entertainment field. This could be the case if television should ever open.

The near advent of television was also seen in the wording of the new Hollywood standard contract, which went into effect March 1. In the new contract, the "artist" clause is amended in the new document to give the producer the right to broadcast the actor's work by television.

No Vote Here

Meeting in Hollywood did not take kindly to the way the Equity vote was being conducted. Unlike the ballot taken before the picture strike, when the vote went out to all members in the mail, local people were practically disenfranchised in the present instance. All those present wanted to have the meeting to be held in New York March 17. If they wanted to vote they had to make the trip back, and that of course, was a pretty hefty price to demand.

The speed limit in New York is to vote on a proposal to amend the constitutional preamble, line 4, now reading "art of the theater," by adding "and motion pictures, whether silent or talkies, radio and television." In another article after the words "first and second vice-presidents," would be added "and motion picture and television" the latter two to handle motion pictures, radio and television, respectively.

Complete Surprise

First meeting in the New York meeting was brought to the radio stations by Inside Facts, which found the principal reaction, both from executives and artists, to be complete surprise. The meeting, which came while discussion of what would happen if a sudden influx of stage artists came climbing the studio stairs. Admittedly television audiences, set up in radio circles comparable or even surpassing what happened in Hollywood when the talkies supplanted the silent drama, with (Continued on Page 3)

•YOU'LL SEE IT IN FACTS•

NEED NEW COMEDY-MAKERS DEAL

RADIO UPHEAVAL MAY BRING RUSH OF STAGE PEOPLE

(Continued from Page 1)
members of the present radio personnel performed out. Many an ingenue voice now throbs in a matronly throat, and many a sweet tenor emanates from a truck-driver tenor. The public is not to blame. It is hardly likely that the public would be willing to see their present favorites so outraged by disillusionment and stimulated their current desire. And some of the wise ones, taking their example from the silent picture actors who were caught all unprepared when they were called upon to speak, are prepared to take training in stage technique and deportment with the first authentic word that television is about to be broken genetically.

Meantime the studio managers, declaring they weren't yet certain as to just what the Equity move foredoomed, are determined to put the question on the air to see how they would receive the A. E. A. proposition if the New York favor votes organizing the air.

"We have no knowledge of what this portends," said one manager, "and we cannot be expected to have any opinion at this time. We do not know what the Equity position is, but we feel it might be good for us and our artists, and then again we might think otherwise."

"So far," said another, "no abuses have been called to our attention. There are no transportation problems, and in Springfield, Conn., the number of cases when salaries for paid entertainers have failed to materialize is insignificant. Nor have we yet found artists using us as the port where we required outside support."

"The answer to the conundrum is undoubtedly 'Television,'" ventured one manager. "The action, no doubt feel that when radio performances become visible, an impending development that may wreak more havoc with the established schedules. And when the talkies pictures, there will be opened up to them opportunities greater than anything now realized, and they probably are preparing to put themselves in a position of influence and power against that day."

Moves to Organize

There has been no move to organize radio artists in the west until recently, when Billy Cantor of the National Radio Artists Association came out from Chicago to sign the men for his organization, which maintains headquarters in Chicago, and at present limits its field of influence to Denver and points east.

The N.R.A.A. was organized in 1924 and incorporated about two years ago, and so far has acted more as an informative and social organization than protective. Conditions have not seemed to require protective effort, according to Cantor.

In Los Angeles the only move at present under way appears to be a plan being developed by Jim Parker to organize the Microphone Club, an exclusive, limited club of premier radio artists, for social purposes only.

TO PLAY PALACE

Johnny Downs, boy picture player, is now doing a single act on the RKO time, with song and dance included. His contract is a long term one, embracing a tour of six cities. His headline act is a standard stand-up show. Johnny plays the Palace the week of March 29 for the second time, he formerly having appeared there with the other "Our Gang" babies when he was with the Rascals. Young Downs is only 16 years old now.

DEED VINE ST. STORY

Stories printed in various publications other than Inside Facts to the effect that Ned Madison was offered "Rope's" and "Vine Street" without an Equity bond, were indignantly denied this week. Investigation proved that a cash bond of \$1,000 was only posted a week before the opening date (next Monday), and all other Equity rules compiled with.



BERNIE TOLIVER



F. SAPUTO



FRANK HUBBELL

Frank Hubbard, Bernie Toliver and F. Saputo, who form this popular organization, are all members of Everett Hoagland's Troubadors, and are featured on the radio daily from KFWB both in the afternoon and in the evenings, and again with the Troubadors in the afternoon program from an old studio. Although they have broadcast from KFWB but five weeks, their popularity is far-reaching, as evidenced by the flow of daily requests they receive, and because of their versatility much is predicted for them. These boys not only sing arrangements of close, high-pitched harmony, but they also feature soft-muted trumpet solos backed up by a sub-tone clarinet obligato and guitar accompaniment, which is very unusual in itself. Each one is a soloist offering a wide variety for their radio work. Besides radio work, they appear in many pictures, having just completed work in Universal's "The Care of Broad-

way," with Betty Compson.

Readers' Views

Indianapolis, Ind.
Editor Inside Facts,

Los Angeles:
In your issue of February 22, seeing the appointment of Charles Evans Hughes to the chief justiceship of the United States supreme court as an important development, you mentioned mergers and the end of our competitive system, is written from a wrong idea.

Points against your viewpoint can be summarized as follows:

1. The Thatched decree means much to independents.

2. President Hoover "took a hand" in the theater case, as was evidenced by his letter to me personally last April and July.

3. The country is predicated on equal opportunity as a basic of our民主. Both prohibitions and Big Mergers are on the down-side.

(Signed),

F. J. REMBUSH,
National Secretary, Unaffiliated
Motion Picture Exhibitors
of America.

U. STARTS LAST PICTURE ON PROGRAM FOR '29-'30

Universal's 1929-30 program is completed except for finishing up pictures now in production, the last to start shooting being Mary November.

New program will not be started until after a series of New York conferences, and no official announcement as to its content will yet be issued, though it is expected to be "fresher and better."

Booth Tarkington's "The Flirt" is tentatively set as the first on the new program.

"CODE" TO CAST SOON

Casting of "The Criminal Code," which is planned for production at the Belasco here, won't get active for a few days yet. Fred Sullivan of the Jacobs and O'Brien offices, though he cast the Belasco, has been unable to tell us how many of the New York cast will come west for the Belasco show. Arthur Byron, who did the lead, is with a partner, and the other, with probably others also, Sullivan left Saturday night for an out-of-town business trip, but was back this week.

MOTHERS' NIGHTS

The War Mothers are taking over the Hollywood Music Box for the night of March 12, and will be giving rid of the tickets for \$2 and \$3 a pair for the current offering, "Bill of Divorcement," which will be shown for the first of these nights and the next current bill on for the last one. Sponsors of the affair are advertising for people to telephone to leads furnished on a power commission. If anyone wants the job they can phone WB 0620.

PUBLIX TO HAVE OAKLAND PALACE

OAKLAND, March 5.—Publix has definitely put its finger into the Oakland picture pie by leasing frontage on Broadway and announcing plans for the construction of a \$1,500,000 picture palace. Site of the new theater is on Broadway between Twenty-first and Hobart streets, a block to the north of the proposed Warner Brothers home and blocks north of the Orpheum. The house will seat 3,500.

The lease was made for 30 years and involves a total rental of \$5,250,000. It is to be paid out a year at a time before the house is built.

At the present time Oakland has four first run downtown houses, two of them owned by Fox. One, the Fox, is a first run, the other, standing business on a policy of films and Fanchon and Marco Ideas. The other, the Fox T. & R. is a straight picture house, the Vitaphone being independent, and the Orpheum with pictures and five acts of RKO vaude, complete the list. Warner Brothers has a house in the new house.

Oakland is home to a population of 350,000, finding over 40 houses quite enough.

HIMELHOCH IS NAMED MANAGER OF COLISEUM

SEATTLE, March 6.—Earl L. Crabb, divisional manager for Fox West Coast, this week announced the appointment of Dave Himelhoch as manager of the Coliseum Theatre. This is Dave Himelhoch's first theatrical spot in Seattle, although, before coming here many years ago he was affiliated with the New Dixie in Chicago. Himelhoch replaced H. C. Rohrman, who returns to the divisional offices in an executive position which he has been filling the past year in addition to managing the Coliseum.

Himelhoch, who retires from the women's apparel business to take over the helm of the Coliseum, is also president of the Board of Theatre Censors.

FRANCES SCULLY ILL

Frances Scully, of the Catholic Motion Picture Guild staff, who has been ill, was expected back at her desk the latter part of this week or the first part of next.

"MURDER" PAYS

Cast of "The Latest Murder," which closed at the Figueroa Palace Saturday after a non-remunerative run, were paid up to within a comparatively small fraction of their weekly salary early this week, with prospects of full payment before the week ended.

Healy & Cross Talented Duo At RKO Theatre

Healy and Cross, whose picture appears on page one of this issue of Inside Facts, are currently going over to big returns at the RKO Theatre, Los Angeles. The two boys are a harmonium duo, playing their own piano accompaniments, and selling their songs and personalities for surefire entertainment. A pair of the boys' records are the talkies, being not only personable and talented but also possessed of extreme versatility.

Healy and Cross have been a part of the RKO program for years, and have an immense following in all parts of the country.

AGENT PROBE FAILS TO DEVELOP ANYTHING HOT

The local office of the state labor board has written to various Hollywood picture agents calling their attention to the fact that their "agents" must be registered in all their employing letterheads. Apart from that the much-bruited agency investigation doesn't seem to be taking such form.

The board of the motion picture committee on the M. P. P. D. A. committee of agency investigation hasn't caused much scare in Hollywood, and general opinion is that the whole thing will be a wash, with maybe one or two unimportant agents offered up as goats to make the thing look hot.

RUTH'S STARTING DATE

Ruth Roland's Sono-Art picture, "Ren," from the Cornelius Vanderbilt novel, is tentatively set to open in the fall, under the direction of George J. Crone. It will follow immediately after completion of a Spanish language picture, to be produced by R. D. Dunn's studio for Son-Art. "His Dark Chapter," has been completed, with Dunn signed for three more with the organization, and understood to be signed for four in a period of three years with M-G-M.

DOROTHY'S COMEBACK

Dorothy Phillips, who retired from pictures two years ago, is taking a comeback in the talkies under the management of The Blackheads. She is understood to be back set as a nice part at one of the big studios.

WANTS INGENUE LEAD

A McCabe, who bought out Murphy's interest in Murphy's Phoenix, has still representations to his local representatives to find him an ingenue lead. Position not filled this midweek.

CAN'T DO PROFIT UNDER SYSTEM OF DIVIDING INTAKE

Dire prediction was made this week that unless some equitable adjustment is made between the two-reelers, cost producers and those who release their product, this class of producers will soon join the Dodo Bird, Poverty Row and other bygones.

It is estimated that no two-reel comedy maker could show any hefty returns on his box office, and that of the couple and independent producers would be 90 per cent of the comedy production written off as a loss.

Hal Roach was said to be the two-reel producer who had the prettiest set of them all. Roach, either by foresight or luck, had two good boxoffices drawn under control when the talkies broke, one being the Laurel and Hardy and the other, Charlie Chase.

The Gang is reported to have lost considerable boxoffice money to stars like Betty Compson and the Laurel and Hardy, and the Chase draw, Roach is reported to have recently negotiated a new contract with M-G-M at a much more profitable percentage than that formerly held by him.

Sennett's Color

Mark Sennett is understood to be very busy these days in a new color process upon which he is working, and whether he means to give his main efforts to this or to his new program, it is a good guess one way or another.

Christie is not yet set on his new program, having recently finished up his old one and the studio next best to him in the advertising department. He has not renewed his Paramount contract. He is going in for the making of industrial films and is reading screen scripts for feature length product, with a general belief that he probably will go in heavily for this on his new program and probably in the coming exhibition the two-reelers. But whether this is too early to be known yet, it was stated, as the next year he would be in color. This would be for release as of August, with production not to start for a couple of months yet. Christie is about to decide to make "Charlie's Aunt" as a talkie, it is reported.

The plight of the two-reel makers is due to the financial arrangements they have made with their theaters, and not to a lack of boxoffice power in their product, it is claimed.

How It Works

"Say \$33,000 to \$40,000, and they can't be made for much less than \$30,000 and be any good," it was declared. "The higher costs are for good representation, record releases, and advertising, which are the players which the talkies require."

"Now this \$33,000 two-reeler goes out on a program with a two-reelers, the distributor organization divides the income from the two on a 75-25 cent basis, which is very fair. But in the big studio two-reelers are apportioned so that the two-reeler is only allotted 1/15 or 1/20 of the total. And at that, figure we can't make money."

Two-reel producers are of the opinion that the big companies, if they seek to make their own, will turn out a fair inferior product to that which those engaged in making the product of the two-reelers, but whether they will devise a fairer ratio of division, such as apportioning a feature to much more than one-sixth of this figure, though at a discount for the lack of as big boxoffice in the pictures, is the crux of the whole situation.

"It's just a question," it was stated, "whether the big companies give a darn about the class of their comedies."

B. P. PICKING UP

B. P. is at the Hollywood Music Box, where the Civic Repertory Theatre is holding forth, said to be on the up-and-up. Subscriptions are reported coming in steadily, and the house in the super-comedy class if the price of pick-up continues. The start wasn't so encouraging.

FOX FIGHT TO HAVE WIDE EFFECT

INDE DISC RECORDERS HAVE BUSINESS WAR ALL THEIR OWN

A mucky little war is being fought in Hollywood among the independent disc recorders. Since talking pictures started and Victor, Columbia and Brunswick established laboratories for the pressing of disc records, locally, there has sprung up a number of sound engineers with devices for recording on wax.

The business that most of these have been doing has largely been dubbing from independently made

sound-track pictures upon records, also the synchronizing of sound into the silent.

Some of the concerns also have in their devices geared to make phonograph records 78 r.p.m. Then, too, a new field was opened up when the radios saw the possibility of making their programs on longer records and still retain the original sound.

Then came an influx of sound engineers with various systems of making records, some of them good, some better, but largely of but ordinary quality. Each of the concerns put out salesmen to scour the industry for business and then

The Western Electric and the eastern major concerns such as Columbia and Victor, charged a price of \$300 for a 100' reel for dubbing from film-tracks. The local recorders cut the price into less than half establishing a price of about \$12 a reel at the start. With the introduction of the radio, the price had to drop and in the scramble, one can have his picture recorded for almost anything one cares to pay, no reasonable offer refused.

If this is not enough, for instance, of some of these concerns will accept a small interest in the picture rather than see the business go to the radio.

One concern advertised the making of phonograph records for \$25 a side, whereupon others started

catering to the individuals with records at as high as \$100 a reel.

Most of the concerns are doing a

rushing business, that is, they are

keeping their machines going but

few of them are making any

money for themselves.

The Columbia and Victor pressing concerns are reaping the harvest of the battle royal. They make their discs and master dies only for cast records, their plants are being tested to capacity.

It is going to be a survival of the fittest and those with the longest purse are going to be the survivors. The same is true in the community singfest, with the tremendous round of applause upon its conclusion.

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The legend of 40 pieces hand

on hand in the evening, and also a program of celebrities who put on a good show. Among them were Richard Dix, June Clyde, Eric Linden, George O'Brien, Eddie Borden and Errol Flynn. George Young had been expected, but failed to show up.

ON UNFAIR LIST

The Washab Theatre in Boyle Heights has been put on the Union Labor unfair list because of refusing to admit to motion picture refusal to the motion picture operator. The house is now running nonunion.

RUGGLES RETURNING
Wayne Morris is getting along with M-G-M until back after two months on location near Mazatlan, Mexico. Sixty-three people were on the trip.

EDDIE KAY

THE
EXTEMPORANEOUS
IMPRESARIO AT

Coffee Dan's

Los Angeles

— : —

NOW IN 13TH WEEK
AND GOING STRONG

— : —

I Thank You—Eddie Kay

TOM QUEEN

Known Throughout the World as
AMERICA'S GREATEST STEP DANCER

Permanent Address

501 Hillstreet Building

Los Angeles

CRUCIAL HEARING CURRENTLY ON TO SETTLE CONTROL

The battle now being waged by William Fox in New York to retain his command over his film company and his theatre company is one which will affect the future of the entire industry.

It has not been long, however, that the film industry has been operating independently in the field, not under the complete domination of Wall Street, and if he is put out of radio after 17 years in dramatic stock, vaudeville, and repertoire, it will be a sad day for the industry.

Wilde Wilson, chairman at that time in Oakland with KGO, was producing a number of my plays over the air. Not long ago he called me to the "radio bug" I was interested only in the royalty checks. Then I was asked to play a part in one of the famous Agatha Christie plays, the professional manner in which they were presented my interest was stimulated and I decided to go into the new medium, entering the public, this great hoon to the shut-in, the homebody, and those in the remote corners of our country.

OF SITUATION

The whole situation, briefly summarized into the fact that Fox, relying on the financial support

of ERPI and Hales Stewart, ex-

plained over his head, with

the help of the Bancamerica and

Lehman interests, while op-

erating through his ERPI sub-

sidiary, and Hales Stewart and

Company.

Department Grew

Shortly after coming to N. Y. C. Fox organized a "Production Department" similar to one in operation in our eastern division. He placed me at the head of the department, and I was given a staff and

produced all programs from this

division. The department grew with the company and the very

rapid development of radio.

Now there are nine producers

on the staff, all with a back-

ground of many years in the dif-

ferent branches of the entertainment world.

It may be of interest to know

the names of the names familiar to

"Coast Defenders" who are as-

sisting George Dick, LaGrange, Harry

DeLassau, George Rand and Ben

McLaughlin. In the dramatic pro-

grams from these studios, there

is J. Raymond Northcutt, Ben

Sager, Deane, Al Hallett, Charles MacAllister, Bert Horton,

Frank Thompson, George Re-

ben, Benita Vista DVA, Bertie

Deane, Olive West, Barbara Lee,

Pearl King, Tanner and many

others equally as well known to

the followers of the drama in the

west.

Individual Attention

Each program, whether it is a 15-minute period with a violin and piano, sports or 50 or 100 artists and

musicians participating, is given

individual attention. Programs are timed to the split-second, care-

fully reduced to the second.

During the performance the pro-

ducer is stationed in the monitor booth, where is also found the

technical man who operates the

radio equipment.

These two men work together

to send the program over the telephone wires to the various stations who broad-

cast the features in the best

possible quality.

Radio has now attracted the

dramatic actor; he is particularly

interested in the coming of the

actor with the "mike" voice.

Radio needs the actor; radio needs the writer, the singer, the musician, the man with ideas.

We who are fortunate enough

MATTER OF PRODUCING FOR AIR INCREASINGLY POPULAR

By TED MAXWELL
(Production Manager Pacific
Division, National Broad-
casting Company)

SAN FRANCISCO, Feb. 27.—

I am sure the impression that few dealers give much thought to the tireless effort expended by program builders in preparing a week's entertainment for radio is correct.

About three years ago when I made my advent into radio after 17 years in dramatic stock, vaudeville, and repertoire, it was

Wilde Wilson, chairman at that time in Oakland with KGO, was producing a number of my plays over the air. Not long ago he called me to the "radio bug" I was interested only in the royalty checks. Then I was asked to play a part in one of the famous Agatha Christie plays, the professional manner in which they were presented my interest was stimulated and I decided to go into the new medium, entering the public, this great hoon to the shut-in, the homebody, and those in the remote corners of our country.

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Radio needs the actor; radio needs the writer, the singer, the musician, the man with ideas.

We who are fortunate enough

to be associated with the National Broadcasting Company are constantly striving to present programs of a more interesting and novel material. When the time comes that through our efforts we can bring out one great audience to that on the stroke of the clock, the curtain will be raised on a "show," that will bring them to buy out their theater seats and that will know that the sincere efforts of the N. B. C. Production Department have not been in vain.

CHENOWITH IS OUT OF THE PLAYHOUSE

In a general shift about of managers on the Henry Duffy circuit, Walter Chenowith, for the past two years manager of the Playhouse, has been replaced by the last seven years of the actors' performers for Terry, is out temporarily.

Chenowith has not as yet been assigned to another Duffy house, but the call will come, and when Walter has made a great number of friends among the patrons of this house who will miss his smiling face, he will be welcomed.

He has been succeeded by Bert Hoag, who was brought down from the north to try his hand at steering the Hollywood house.

Hoag is of the old school, friend-making and is certain to become popular among the film colony.

It is rumored that Ira La Motte will shortly return to his former home at the President, where he successfully managed for over a year.

SIGN LAMBERT FOR TWO

Eddie Lambert has been signed for two pictures by M-G-M, "The March of Time Revue" and "The Big House."

Hardly ever a comedy picture, whether feature or 'short,' that doesn't select anywhere from one to a dozen jokes and gags out of MADISON'S BUDGET. The author of MADISON'S BUDGET is now located in Hollywood, and although Thanksgiving Day is a long way off, is ready to talk "turkey" to some big motion picture concern that desires

writer who really knows his laughs. So DIAL for DIALogue and other comedy requirements to JAMES MADISON, Oregon 9407, the address being 465 South Detroit St, Los Angeles

EARLE WALLACE

Always Busy Developing Dancing Stars but Never Too Busy to Create and Produce
Original DANCE ROUTINES AND REVUES That Sell
Belmont Theatre Bldg., First and Vermont
Phone E-Exposition 1196
Los Angeles, Calif.

BUD MURRAY SCHOOL for STAGE
Associates Gladys Murray Lafe Page
3638 BEVERLY BLVD. — Los Angeles — Tel. DU 6781
PRACTICAL STAGE TRAINING
STAGE TAE DANCING (In All Its Branches)
BALLET — (Complete) — *Technique* by SIGNOR G. V. ROSSI
SPECIAL ANNOUNCEMENT
Mr. Lon Murray is no longer associated with this school
BUD MURRAY, Principal

INSIDE FACTS

Of Stage and Screen

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Vol. XI Saturday, March 8, 1930 No. 10

Like everything else, material for the talking pictures is seeking a level after the turbulence of the earliest making days.

At first everyone with the central idea for a pay was of the opinion that, if it were given a local production, the talkies would grab it up, being, so it was said, hard up for material.

But the results have proved the usual rule that good stuff is marketable; poor stuff is not.

However, and despite the debacles of some locally-done shows, L. A. is certain to become increasing a production center. Louis O. Macdon and Lillian Albertson have shown by their "Desert Song," "Hit the Deck" and "New Moon" what can be done with good musical shows on the Coast. Henry Duffy is proving the same thing in the dramatic field; and other shows can be added as proof, such as the recently all-L. A. musical show, "Oh, Susanna."

So the lesson remains that, while persons with good ideas for the stage should by all means dispense of making their venture, they should first be strictly certain that they have something worth while to offer, and secondly that it has been perfected up to its pre-production maximum. That's the way net profits are written in show business everywhere, and Los Angeles is no exception.

Bad Tooth, He Gets Rep For Being Done Up

Edward B. Cassidy, character actor who for the past two years has appeared here frequently in Henry Duffy pieces, faces removal from the cast, from a season of stock in Duffy's Stage.

Much to his surprise, on his arrival in San Francisco and from whom he commented upon his excellent appearance and extending their sympathy for his illness.

"WHAT!" blurted Ed. "I never was sick a day in my life." The report had been circulating the rounds that he had been stricken with an attack of paralysis in the north. Cassidy traced the report to a friend in the medical field, who had come one day when he was returning from the dentist having had treatment for an ulcerated tooth.

The speed was rather rapid, at the moment when his friend jumped to the conclusion that he was recovering from a paralytic stroke and so heralded the sad news among his friends. Ed admits he has been stiff many times but never paralyzed.

WIRE MATSON LINERS

SAN FRANCISCO, March 5—Matson line of steamers, plying between San Francisco and Honolulu, announced Western Electric equipment, selected for the "Port" as its initial take. Open house was held on the boat on Washington's Birthday, with the ship's band playing on board the ship and its new entertainment feature, Sally O'Neill, star of the film, was up from Hollywood to sing a few songs.

FOX SIGNS EASTON

Frank Easton, New York actor, has signed a long-term contract with Fox. He will have the leading juvenile role in "The Fox Movietone Follies of 1930" which Benjamin Stoltoff will direct.

TEL-A-PHONEY by JAMES MADISON

Hello, Walter Catlett.

Hello, James Madison.

You claim a Scotchman's hair is different. In what way?

It doesn't give out electricity.

Hello, Clarence Darrow.

Hello, James Madison.

If the Jones Law was enforced against drinking senators, what would happen?

Congress would probably have to hold its sessions in jail.

Hello, Joseph Scott.

Hello, James Madison.

What is the labor situation? I've never seen so many married women out of work.

Hello, Rodney Pantages.

Hello, James Madison.

How does screen vocalism impress you?

Some of the heart songs sound as if they come from the liver.

Hello, Irving Berlin.

Hello, James Madison.

What in your opinion is the height of irony?

Shipping bootleg on a milk train.

Hello, Irving Thalberg.

Hello, James Madison.

How can you imply a man's a liar without saying so?

Suggest that he ought to be writing cigarette ads.

PERFORMERS ILL

SAN FRANCISCO, March 5—Illness struck into the ranks of performers at RKO's Golden Gate last week, forcing two couples to be sent ashore. Rose Alexander, of the Three Alexander Sisters was retired with an attack of flu, the two remaining sisters continuing the act with the aid of Claude Stoltoff, his musical director who played two special numbers permitting the Alexanders time for costume changes. The Ken Kerchey act was out owing to a general breakdown with Verna Mercereau filling her spot in short order.

FORD STARTS

John Ford has started production at Fox of "The Reckless" based on Donald Henderson Clarke's story, "Louis Beretis." In the cast are Edmund Lowe, Marie Dressler, Katharine Cornell, Warren Hymer, Leo Tully, William Harrigan, Frank Albertson, Ben Bard, Paul Page, Eddie Gribbon, Mike Donlin, Paul Porcasi, Joe Fox Brown and Pat Somerseter.

GENE MCKORMICK HURTS

SAN FRANCISCO, March 5—Returning to San Francisco from Seattle, Gene McCormick, professional manager for the S. L. Gross music company, ran his car into a cliff to avoid striking two children and was injured.

CAREWE IN "PLAYBOY"

Arthur Edmund Carewe has signed for a role in "Playboy," at Warner Brothers. Cast includes Fred Astaire, Vivien Oakland, Marion Byron, Flora Finch, James Gleason, James Bard, Sir Michael Curtis to direct, production starting this week.

HAL ON LEAVE

SAN FRANCISCO, March 5—Hal Horne has been granted a four weeks' leave of absence from his duties as manager of Public's radio station. He gets the personal plug and the obliging radio editors, desiring to be corrected for him and here and there.

What's wrong with radio? Heh-heh. Ask me—I know.

FARNHAM RE-SIGNED

Joseph W. Farnham has been signed under a new long-term contract by Metro-Goldwyn-Mayer.

Hello, Lawrence Tibbett.

Hello, James Madison.

What is your definition of a bachelor?

A married man's understudy.

Hello, Captain Billy.

Hello, James Madison.

How do you rate a re-former?

He's a guy who enjoys riding on a sewer in a glass-bottom boat.

Hello, Norma Talmadge.

Hello, James Madison.

In Africa there are elephants 300 years old that have never died out of the forest.

Agged in the wood.

Hello, Vera Gordon.

Hello, James Madison.

Is a Chicago City Hall job very strenuous?

The hardest part is collecting your pay.

Hello, Irving Berlin.

Hello, James Madison.

How can you imply a man's a liar without saying so?

Suggest that he ought to be writing cigarette ads.

HAVE SUPPLEMENT

A special supplement insertion consisting of four pages has been added to the weekly publicity sheet called "Fox West Coast Theatres" which is now in its 10th year. Alexander of the Three Alexander Sisters was retired with an attack of flu, the two remaining sisters continuing the act with the aid of Claude Stoltoff. His musical director who played two special numbers permitting the Alexanders time for costume changes. The Ken Kerchey act was out owing to a general breakdown with Verna Mercereau filling her spot in short order.

BANCROFT AT BALL

SAN FRANCISCO, March 5—Policeman's husky star George Bancroft was in town for the annual Policemen's Ball held last week. Bancroft was taken in tow by Sgt. Wm. Bennett and Larry Yoell and Bob Spencer.

CHESTERFIELD SHOOTING

Chesterfield Motion Picture Corporation, George R. Battcher, president, has been shot in the head in the Art. The picture is "Lies in Love," directed by Edgar Lewis, and story is by Chas. Beahan. The cast includes Alice Day, John Walker, Dorothy Gurney, Elmer Flynn, Jimmy Burtis, Mary Carr, Mary Foy, Freeman Wood and June Purcell.

SERGEANT BENNETT HURT

SAN FRANCISCO, March 5—Sgt. Sergeant William Bennett, who double from the *Bill of Justice* to *KJBS* where he conducts the *Restful Hour* each week, was injured in an auto accident last week.

B.B.B. Says:

Leave me out this week. SLIM

TIMBLIN goes with new

REO Unit. JACK LAUGHLIN

arrived from Chi. Will produce

in June.

• • •

P. S. The CELAR is at

Canton Street, between Vine

and Colorado. G. 5-8-2

and Hollywood 9-1-9.

parking is free at the lot

across from the CELAR.

the CHESTERFIELD and SAMSON'S are there.

Thank You.

What's Wrong With Radio Some Opinions From Near and Far

By HT. HON. PERCIVAL
HEMENHAW-STRAN-
GENHOW

London—I have the honor to acknowledge your radiogram concerning my desire to make a radio station available upon the subject. What's Wrong With Radio? I note with interest your remarks to the effect that "there is a bare chance you have something interesting to say on radio."

Permit me to party with the remark that I believe there are many more bare chances upon the musical stage than upon the radio, and vastly more interesting.

Humorous, what? When you speak of something being wrong with radio I take it you mean that you refer to the American radio. Such a question could by no means be implied as having the slightest reference to the broadcasting as practiced in the British Isles.

To state what is wrong with your radio over there is a tall order. I would like to go into it, but detail would be徒劳, as you have not given me sufficient time in which to enumerate the various defects of your system of broadcasting. I have a kind of terrain upon the ethereal surroundings.

Therefore, I shall sum up briefly to say, perhaps I should say, that I am in your opinion an American idiot, make it snappy. One word will do.

Very well, then, here we are:

Q. What is wrong with (American) radio?

A. Everything.

Perhaps by the time your next question is asked I shall be in a better position to answer it, because as possibly by then I shall have had the opportunity of hearing an American radio program.

RE-SIGN MANKIEWICZ

Herman J. Mankiewicz has been signed to a new writer contract by Paramount. Mankiewicz has been with Paramount for three years.

LOOKS WIN PART

Because of his resemblance to the Bradbury boy, the boy figure of the "90% Russ Power" has been cast for a part in M-G-M's "The March of Time."

Harold J. Bock
Manager
PHONE DOUGLAS 2213

SAN FRANCISCO

KRESS BLDG.
935 Market St.,
Office Suite 504

ROY CLAIR SWINGS FROM DRAMA TO MUSICAL COMEDY

SACRAMENTO, March 6.—Roy Clair this week brings to close several seasons of dramatic stock at his Plaza Theatre and switches to a policy of musical comedy. With Fanchon and Marco "Ideas" out of the Fox Senator and no other stage shows in town, Clair figures he can draw a good percentage of capital city residents into his house by this policy.

The new show which opens Sunday will have Jack Romic, George Heid, Three Jays, Jean Grimaldi, Ben Frechette and Carl's 10 girls.

The current Plaza dramatic show and the last is "Pals First" with Gene Lewis, Barbara Brown, Matt McHugh, Elsie Kelly, Harry Payne, Rupert Darrow, Ray Lawrence, Don Leigh, Florence Clair, William Rase and Charlotte Keane. All are out after this week.

SEEKING LOCATIONS

SAN FRANCISCO, March 6.—Lorin Kelly of the Sheld-Kelly Players, Portland, and Guy Hickman of the Hickman Players, Portland, were here this week looking for new locations for their companies. The Sheld-Kelly Players recently closed after a long circle stock run in the Northwest territory and the Hickman troupe, pulled stakes last week after eight years there.

DUFFY CAMPAIGN

SAN FRANCISCO, March 6.—Richard Marshall has started a concentrated advertising and exploitation campaign for the two Duffy houses, the President and Alcazar, in the Bay district. Playgoer, a four-page throwaway being printed monthly and distributed to 100,000 homes in San Francisco, sheet gives a full account of the local Duffy houses and the current attractions. A squad of girls on the telephone is coming the entire Bay district phoning each home and telling residents about the Alcazar and President shows.

GRANDEUR OPENING

SAN FRANCISCO, March 6.—Early in April the Fox will install the new Grandeur film, showing "Happy Days" as its initial picture.

CHRISTAL DIES

SAN FRANCISCO, March 6.—Two days after he had secured a part in a show following a long layoff, Leo J. Christal, stock player, died.

Artistic Scene Advertising Curtains

By Far the Best in America
CURTAIN PRIVILEGES
BOUGHT FOR CASH
OR SCENERY

Chas. F. Thompson
Scenic Co.

1215 Bates Avenue
Phone Olympia 2914
Hollywood, Calif.

RADIO'S FAVORITE QUARTETTE

FOUR SEQUOIANS
SAN FRANCISCO

KPO
COMPLETING A SUCCESSFUL WEEK AT
FOX EL CAPITAN

Market St. Gleanings

SAN FRANCISCO, March 5.—An official pedestrian checker for a firm specializing in gathering that sort of information informs us that between 5 and 6 p. m. there are on the average of 2000 persons in the streets of the city. And over half of these are women, considered show business' best business.

Irish John Wohan and his El Patio Ballroom orchestra have a new show under the name "Dance of the Stars" created by John and his brother, Ferenc. It's something on the order of ten pine instead of wooden pins there are five pieces of rubber strips set on end. The object is to attempt to knock down the five strips of the same material. For no reason whatsoever the game is called "corks." *

Bob Kimic has done away with a fancy blonde mustache—the result of 180 days of hard work and careful training. *

Max Graf injured his hand at his Flexograph record plant.

Local music men are not only song pluggers. Proof of their political prowess was evidenced in the recent campaign against the street sale of liquor in San Francisco.

Even before a Federal injunction had been served a group of the representatives, through their contacts with the police, had learned that most of the peddlers and their illegal wares had a sign that there is more than one angle to anything.

Dud Williamson celebrated a wedding anniversary this week and in honor of the event parted with his mustache. *

Lou Emmel has a dog. It's called "Tubby" in honor of Tubby Garrow.

BIG KING' OPENING

SAN FRANCISCO, March 6.—Public will have only one city's first feature film premiere at a 5:30 p. m. at the San Francisco Theatre tonight when "Vagabond King" opens for an extended run.

Local studios are being opened up by Clive Brook, Mirta, Lillian Roth, Gary Cooper and Dr. Ludwig Berger to make personal appearances at the initial showing. All seats are reserved and formal dress is required.

POSTPONE 'HOLIDAY'

OAKLAND, March 6.—Casting dailies pump up Henry Duffy to postpone opening of "Holiday" at the Dufwin. Instead May Robson in "Helen's Boys" follows soon this and last week in "The Greenwood Letty." The Greenwood play did excellent business topping numerous previous records.

FOX LINE LEAVING

SAN FRANCISCO, March 6.—The permanent line of 16 girls will be added to the house opened June 28, lease this week.

DAUGHTER ARRIVES

SAN FRANCISCO, March 6.—An eight and a half pound baby girl was born this week to Mr. and Mrs. Doug Isitt. Isitt is a local cafe singer.

PICTURE GROSSES HOLD UP NICELY IN SPITE OF RAIN

SAN FRANCISCO, March 6.—Despite the possibility of extensive rain, box office receipts held up well. Popularity of westerns was illustrated on an appreciable degree when the Fox Western, "George of the 'Pioneers,'" took a nice upward jump in business. With Fanchon and Marco's "Peasant Idea" and Walt Disney's "Lion and the Star" show drew in \$50,000. This show has Metro's "Chasing Rainbows" with Charlie King and Bebe Lorraine's "Tree Idea." Four days of Charles Laughton's "Love Will Bring the Receipts Up."

Second week of Garbo in "Anna Christie" at Loew's Warfield had \$20,000 and continued a third week, after which Sono-Art's "Plays of Glory" is due.

Opening stanza of Richard Dix in "Raiders" at the Orpheum of Baldwin Hills, opened on March 6 and after another seven days "Case of Sergeant Grischa" follows.

Over one thousand dollars was grossed by St. Francis with second week of Winifred Westover in U. A.'s "Lummock." "Vagabond King" follows in another week opening on March 24. "The Man Who Would Be King" at the \$250 top. Public's other two houses, Granada and California, fared quite well with the Granada doing \$2000 on "Nightly Scarlet" and "Dangerous Assignment" in and the California grossing \$19,000 on the second week of Barthelme in "Son of the Gods," and "Unmasked" very poor at the Dunes, doing only \$7000, while "The Sap" currently looks better. The "Babes in Toyland" opened at \$4000 and continues.

Casino did nicely with Universal's "Undertow" and a stage show grossing \$10,200. "Let's Go Places" looks good now.

CIRCUS ROUTE

SAN FRANCISCO, March 6.—Following round of shows issued by the Al 16 Circus circuit, opened at winter headquarters on April 1.

Monica, March 24; Winter, March 25; Forest, March 26; San Fran, March 27; San Bernardino, March 28; San Diego, March 29 and 30; Beach, April 1; Pasadena, April 3; Glendale, April 3; Burbank, April 4; Los Angeles, April 5.

CHANGES POLICY

SAN FRANCISCO, March 6.—Until R. C. A. equipment is installed the Pompeii, Market street grind house, goes on a policy of silent shorts and news reels. Bill Kohler manages the theatre for M. L. Markowitz.

DEMONSTRATE NEW FILM

SAN FRANCISCO, March 6.—Color studios of Hollywood demonstrated the firm's third dimension process at the Marina Theatre this week before a group of exhibitors and newsmen.

MOVIE PLAYER WEDS

SAN FRANCISCO, March 6.—As she finished work on "On the Tex" for United, Helen Dean kept the talkies to marry Dr. M. B. Fractant, local physician.

HAVE MIDNITE SHOWS

SAN FRANCISCO, March 6.—RKO has instituted midnight shows on Saturday nights at its Grand, Castro and Uptown. The run competition to the Fox which has built up a turnover trade at its 12 o'clock show.

San Francisco Radio Notes

SAN FRANCISCO, March 6.—Hope for the possibility of exchange of radio programs between the United States and the Orient was expressed by William S. Paley, youthful president of the Columbia Broadcasting System. He stated that San Francisco is a good place to start a tour of the radio chain which he heads.

Paley carried out such an idea similar to the present European-American broadcasts—would have San Francisco as the key city. CBS has a man investigating the possibility of picking up some wave radio programs from the American chain. Such an accomplishment, however, would have to be delayed until Oriental radio facilities are improved.

In his nation-wide jaunt Paley was accompanied by Lawrence Lowman, managing director of CBS. *

KTAB has discontinued its "What Have You?" program which was the air for two hours on Sunday night. In its place has substituted a program featuring the Medley Masters; Carl Tobin, tenor; Jane Sargent, piano; pianist; Alice Blue, pianist, and the Sunshine Boys. *

KYA has added the Lido Cafe to its remote control list, broadcasting the night club's entire show. Bill Conroy announces.

Ted Lewis leads the popularity contest when it comes to radio recordings. Jimmie Davis, Fred Waring who conducts KYA's request hour each night. Louis Armstrong, the colored cornetist, is a close second.

La Mart has joined NBC, working on that network's Novelty program. He was formerly with the La Mart Bros, vaudeville.

Metro and Cosmo, broadcasting from KYA, had a sketch recently in which the versatile pair portrayed circus characters, fitting from the top to the bottom of their wild delineations. Tom Smith is the originator and writer of the other half of the sketch. *

As the promoter of the Washington Days, Fields-Corbett fight the event, Jack Keough, NBC sports announcer, believes he gave the only verbal blow-by-blow description of the encounter. Through the fight, Keough talked into a telephone in his best mimetic style, detailing every movement for which a boy was lying ill in bed. *

Jack Lee has been added to the 10:40 Boys' program over KYA. He plays the guitar.

George Bowers is doubling from KYA into Publix's Granada Theatre where he sings "When the Sun Goes Down," with Don George at the organ.

Another popular remote control (Continued on Page 9)

After 10 Successful Weeks at the
CASINO THEATRE

CLEAN RATING BY JURY MEANS LITTLE TO CAPT. LAYNE

SAN FRANCISCO, March 6.—Despite it's clean bill of health given it by a San Francisco jury, "The Peepholes," was again raided at Sid Goldstein's Green Street Theatre, by Capt. Arthur Layne and his squad. The raid was the second arrest. Goldstein has secured an injunction against further arrests good until Friday of this week when the case is slated to come up for trial again. As a result, Layne can't say why a permanent injunction should not be granted has been filed.

Capt. Layne, who has commented that he has attended many shows for pleasure's sake in the past five years, has arrested Goldstein and his cast twice previously and when "Bad Babies" was at the Capitol raided that show out of town.

SHOW MEN FORM CO.

SAN FRANCISCO, March 6.—A new corporation to be known as Van Osten, Edmunds, Preddy, Inc., has been formed to do general brokerage, investment and real estate business. All officers of the company are well known to the amusement world. Thomas Van Osten, being president of the International Exhibitors, and secretary of the Allied Amusement Industries; W. O. Edmunds, former proprietor of the Progress Feature Distributors, states rights; and Walter G. Preddy, theatrical supply dealer.

IRREGULAR JUMP

SACRAMENTO, March 6.—Shifting of Fanchon and Marco Ideas caused by elimination of the stage show from the Fox Senator, and their addition to the Portland house caused "Ivories Idea" to jump from this city to Great Falls, Mont., where it opens April 1. Fred Chester, Fanchon's manager, and the Fanchon girls follow. The show goes to Butte, then to Denver, and thence on the regular Fanchon and Marco routes. They lose all the northwest territory.

HOTEL BOOKS DANCERS

SAN FRANCISCO, March 6.—San and Anna Jacqueline, ballroom dance team, have opened at the St. Francis Hotel where they are featured along with the Laughter's orchestra.

CHATTERTON MARRIES

SAN FRANCISCO, March 6.—Toni Chatterton, cast member of Duffy's "Broken Dishes" at the President, and Mrs. Ruby Franz, were married here this week.

"A LITTLE SMILE"

Words and Music by
GEO. L. BRAUN
(A. For True Sensation)
CONCORD PUBLISHING CO.
1179 Market St., San Francisco

Nearing Sisters

This Week Present Their
Novel Tight Rope Act—A Sensation of Vaudeville

After 10 Successful Weeks at the
CASINO THEATRE

SAN FRANCISCO

HOTEL GOVERNOR

TURK AT JONES

SAN FRANCISCO

THE HOME OF ALL THEATRICAL PEOPLE
IN SAN FRANCISCO

SPECIAL RATES TO PROFESSIONALS

JACK WOLFENDEN, Prop. FRANK RATCHFORD, Mgr.

SCENERY BY MARTIN STUDIOS

HOLLYWOOD, CALIFORNIA

K Y A SEEKING S. F. LEADERSHIP

MAY TRANSFER TO ROOF OF WHITCOMB

SAN FRANCISCO, March 6.—By the end of March present expansion plans for KYA will be carried forward to the point where that station hopes to grab off for itself actual leadership in the San Francisco market.

The station is seeking a site for a new transmitter, which it hopes to have erected by March 31. The roof of the Hotel Whitcomb is being considered as the possible site, in preference to the Hotel Clift, where the present equipment is located. Station executives seek to get away from the downtown traffic, places which affect the Clift location.

Musically, as well as mechanically, the station is growing. New plans are reported under way for the organization of an orchestra, which probably will be under the direction of Liborius Hauptman. Since the creation of the American Broadcasters' Council, when KYA was emmeshed, the station has been without a musical organization.

Last week KYA added to its programs the Lido Club, picking up that night club's show by remote control.

San Francisco Radio Notes

(Continued from Page 7)
dance band is Walter Krausgrill over KFRC emanating from the Patio Ballroom where Krausgrill and his gang are mighty features.

George Taylor is KYA's oldest employee in point of service. Among other programs he has those of the Wagon Theatres, the Embassy and Davies and they're popular too. * * *

KTAB's Saturday night what-have-you program is getting quite a bit of attention in the dials. This program is presented each Saturday night between 9 and 11 and embraces nearly all of the KTAB artists in an informal, request program. Those who usually contribute are: Joan Ray, contralto; Jane Sargent, soprano; Carl Tolson, tenor; blue singer; Herb Schalin, tenor and singer; Henie Klotz, Enrico Martinielli, operatic tenor; Togo the "Jay Boy," and many guest artists. Walter J. Kudolph and Melody Masters always furnish

Romantic Route Ends In Demand For More Speed

Modern thirst for speed has practically destroyed a romantic vehicle in the Los Angeles radio world. Perhaps it has not destroyed the vehicle, but it has certainly done away with a lot of romanticism in the vehicle.

The vehicle referred to is the uplift chariot, otherwise known as an automatic elevator, which one must use to get to the KFJ studios on the roof of the Packard Building.

In the early days before KFJ, KFJ was a leisurely affair, to be planned and programmed in advance,

whose adventuresome delights could be regarded with anticipatory pleasure by the hardy traveler who, having ample time on his hands, did not care what happened to him so long as it was uneventful.

It was on this elevator that Bob Palmer met Monte Hall, both on their way up to see Robert Hurd in the hope of selling their respective talents. By the time they arrived at the roof the now nationally known team of Bob and Monte had been organized and rehearsed, stepping forth to knock Hurd for a row of engagements and the radio fans for an epidemic of fan mail.

It was on this same elevator that Carl Haverlin, prince of sports announcers, met Virginia Flory, princess of radio songbirds, and on the chariot came a bumpy stop at KFJ, the prince had wood, and won the princess and all the details of a royal wedding had been arranged.

It was into this same chariot that Jose Rodriguez stepped

one day with a brand new piano, set of the Caesar Frankie Syms band, and a band leader who had the ability to sit down at the piano and play the entire symphony from memory, thereby winning a place on the KFJ staff and the respectful admiration of all critics.

This sort of惊异ing might go on indefinitely, but why even make tests of fond advertising? For with the opening of the new KECA studios on the floor below KFJ and the coincident general improvements, the old chariot's valves have been ground, spark plugs cleaned, and now the journey is one of dizzy speed. The former trip of aristocratic ease, so slow that one almost seemed to be going backwards, is now twice as fast.

The musical background of this program which is in the hands of Bob Roberts, is that of ceremony.

Meredith Willson, KFRC's concert director, and Monroe Upton, the arranger and writer, will put the program together. Willson providing the music and Upton the story. Willson not only makes special arrangements of compositions but if occasion demands will write an original composition.

Lou La Mert of La Mert Bros. has been invited to the Music Program, released early Saturday over N. B. C. He broadcasts characterizations of old English numbers.

ROBBINS OFFICE CLOSED

SAN FRANCISCO, March 5.—Robbins Mfg. Co. closed its local office on March 1, leaving the local field without a representative. Newton S. Kelly, who opened San Francisco headquarters for the firm some months ago, expects to announce a new affiliation soon.

IN RADIO WORK

PORTLAND, Ore., March 5.—Bert Kimber, well known bass singer and vaudeville trooper, who covered the old Pantages and Orpheum circuits for several seasons, and also the Moss Circuit in England, is now doing special radio work for KFI. The voice of Bert Kimber was the heavy bass in both the Harmony Four and also the Angel City Four. He makes his headquarters at the Orpheum Theatre.

MUSIC CO. CLOSES

SAN FRANCISCO, March 6.—American Music Co., independent music publishers, closed their doors this week after a six months period of activity in the field. Harry Vogel, professional manager for the firm, has no intentions under way with another firm for his activities, and expects to announce a connection soon.

M. C. CHANGES

Lynn Cowan continues on his third week at the Boulevard, replacing Slim Martin, who will conduct the orchestra at the new Pantages Theatre slated to open April 13.

RECORDING CO. QUITS

SAN FRANCISCO, March 6.—After some five months of existence, the Personal Recording Co., located in the Kress Building, closed its doors. Edward M. Lawrence and A. E. Launder, partners in the firm, have split.

ALBERTI AT WARFIELD

SAN FRANCISCO, March 5.—Closing of Fanchon and Marco Ideas at the Fox Senator, Sacramento, brings Oliver Alberti from the Capitol city into Lewie's Warfield here where he will conduct the concert orchestra. He succeeds Peter Paul Lyons who joins the Fox Theatre orchestra. It is understood that Lyons will be temporary and that Lyons will be back as soon as Alberti is given another spot.

GUNZENDORFER AT RIVER

SAN FRANCISCO, March 5.—Wilt Guenzendorfer and his orchestra have signed for the summer season at Guerneville on the Russian River, opening May 30. Guenzendorfer also has a band at the Whitcomb Hotel here.

SAN FRANCISCO, March 5.—Chuck Dutton and his band, currently at the Hotel Oakland, are to open in May at Rio Nido, summer resort on the Russian River.

MAX FISHER BAND TO BE KFI FEATURE

Sponsored by an oil company, Max Fisher's dance band is to broadcast nightly over KFI, beginning at once.

During one hour and a half there are to be only four brief announcements; no request numbers and no chatter, everything on the rise.

This comes Fisher's return to KFI programs after an absence of six years. He used to be one of the Anthony station's chief attractions, and he has come back to this deal, pulling one of the fastest negotiations in radio history.

S. F. OPERA COMPANY

SAN FRANCISCO, March 6.—A permanent light opera company is being planned for San Francisco, and the location mentioned is the possible house for the venture. Max Hirschfeld will be musical director. Tentative production plans call for an orchestra of 60 musicians, a corps of 60 men and women, and additional singers, dancers and musicians. Victor, Heribert light operas will open the season when it gets under way within the next month or two.

SACRAMENTO, March 6.—The Sutter Theatre is slated to re-open March 8 under the management of Otto Lochbaum.

Bert Butterworth

BLONDE STREAK OF RADIO

with

Optimistic Donuts on KNX

Airdales Over KNX

Gilmore Circus over Pacific Coast NBC

Gilmore Circus over KNX

YVONNE CARR

SONGSTRESS DE LUXE

A REGULAR FEATURE OVER THE ETHER WAVES OF KFWB

JACK CARTER

English Characterizations

A REGULAR OCCURRENCE OVER KNX EXCLUSIVELY

CASTING DIRECTORS—TUNE IN

VANCOUVER, B. C.
A. K. MacMartin
REPRESENTATIVE
901 Beking Bldg.

NORTHWEST

JEAN ARMAND DISTRICT MANAGER

1118 Northern Life Tower
SEATTLE, WASH.

IDAHO
MONTANA

WASHINGTON
OREGON
Division Offices

Phones: Elliot 3911, Capitol 1932

PORTLAND, ORE.
F. K. Haskell
REPRESENTATIVE
Postoffice Box No. 16

BATTLE OF P. A.'S RUNS RIOT ALONG NORTHERN FRONT

By JEAN ARMAND

SEATTLE, March 6.—Whirlwind publicity campaigns were much in evidence around this town last week, with Eddie Fitzgerald hooking up with Hearst's morning daily, the Post-Intelligencer, for a payoff.

Fitzgerald, p. a. for the Fox West Coast division, was scripter into the big campaign by Lee Etelson, managing editor of the P. I. The occasion was the launching of the paper's new "Peach" edition on the streets at 5 o'clock in the afternoon.

Fitzgerald secured permission to

use French and Marco to change the name of the "Peach Idea" from "Desert" to "Peach," and a nifty 24-sheet was posted on 88 stands, with the paper appearing in 100 cities. Fitzgerald printed and planned 300,000 tags which went on every bottle of milk delivered on the show's opening day. Further, the P. I. printed a series of advertisements in the show and the edition which were placed not only in its own columns but in those of the two other local sheets. This caused much consternation in the ranks of one of these journals when the publisher got wise. He immediately yanked the copy, which had already run, and sent a telegram to "The Play's the Thing" and "Sport of Kings."

Notwithstanding the fact that business is off at nearly all houses here, the British Guild Players are stamping the fans with their current offering, "Elizabeth Slept Here," which is running strong in its fourth week. It did \$4500 in its third week with the biggest Monday night since the opening and looks good for a fifth week. Two of their coming bills will be "The Play's the Thing" and "Sport of Kings."

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All eight houses of the F. P. C. Corporation in the suburbs are now wired and ready a steady pick in b. o. returns.

* * *

The "Song Herald" song sheets

have reached Vancouver from the south and are being peddled by hawkers on street corners in the city and the suburbs, belt and elsewhere. They are also on display on some newsstands and fetch a dime a copy.

Johnny Northern, p. a. under the direction of C. C. Parker, divisional manager, which has been presenting across some real meat market stuff in publicizing his attractions, newspaper cooperative, radio affiliations, ballyhoo of all sorts, which is good, but a few of the angles Northern works really good to results. Johnny's lobby displays and newspaper ads, together with his drama page arts and news gleanings, are clean-cut and effective.

In addition to these stunts there were 26 different hook-ups with drug stores, men's wear, women's wear, men's and women's shoe stores. And then Fitz had broken into 10 huge cakes of ice, 10 fresh Washington peaches, and the ice blocks were displayed on the street corners and allowed to melt. And then, on opening day, the line girls stood on the principal thoroughfares along Washington Avenue. This led to a great rise out of the local Chamber of Commerce and brought forth news stories and editorials commanding the state and the nation to bring to the fore Washington products. The mayor was roped in on this stunt and he, too, sold peach on the streets.

The results of the huge campaign were tremendous. The Post-Intelligencer reports a net increase in circulation for this edition of about 3,000. The theatre's benefits were packed houses at practically every performance.

Bob Armstrong, p. a. at Publix's Seattle, was having a crash some large and effective hook-up in a clever hook-up with the Philco Radio people. Weekly, Armstrong would give a full page from the radio manufacturer on his current attractions with the entertainment people standing every dime of the cost. The tie-up gives the Seattle an eight-column banner line, featuring the show in a three-column picture of the film star and numerous stories about the attractions, Publix policy, etc. The hook-up is having its obvious effect on patronage at this big stand.

At the R. K. O. Orpheum,

VANCOUVER

By A. K. MacMARTIN

NOVARO FILM IS GOOD AT \$14,750 IN OPENING WEEK

Calvin Winter, conductor at the RKO Orpheum, is back on the job after being laid up for two weeks with a cold. During his absence Frank Harwood held down the spot with complete satisfaction to act and fans com-

plished.

* * *

Alfredo Meunier, guest conductor at the Capitol, is watching the shows from a box this week swathed in bandages, the result of an auto accident. Meunier, a Teddy Jamieson, house conductor, is wielding the baton while his spot in the band, Timpani, is being looked after by Roméo, the leader of Jackie Stover's band at the Strand.

* * *

Eddie Zimmerman, treasurer at the Vancouver until that house closed, has a new idea. He has come up with the drama page for the Morning Star. This sheet now puts out a bulldog 10 p. m. edition, featuring theatres and entertainment.

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SEATTLE, March 5.—Novaro proved the big noise in this town last week until that house in the New Fox, walloped off with the first house at \$14,750 for the first stanza of this week's play for a holdover. Picture is well liked, with Novaro's singing calling for special comment from the male and female fans. Owen Sweeten, house conductor, and Henri Bel's organ work added to the pleasure of the Fox.

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Facts' Echoes From Melody Land

Hot Licks of Music

By JACK B. TENNEY

The American Federation of Musicians report that the Music Defense League is the fastest-growing organization in the country. The advertising campaign has rallied tens of thousands of signed coupons representing theatre patrons in every state of the Union and every province in the Dominion of Canada. The results have been tremendous, but the announcement of the final results is reserved until a later date. This excellent response is most noteworthy when it is remembered that the advertising campaign against canned music was only launched October 21, 1929, and that the announcement of the Music Defense League was made only January 13 of this year.

The plan of the Federation was not quite clear when the advertising campaign was inaugurated, but the increased pressure of members in the Music Defense League opened up a new field in Labor's battle against the Robot.

The Robot is in Labor's battle against the Robot.

The experiment is an interesting one and certainly a very vital one to musicians. The life of the profession hangs by a thread in the balance. The tremendous difficulties to be overcome are self-evident. There is little doubt but that the Federation leaders realize what they are up against. Big money and added profits are extremely difficult to combat. Against living music and its esthetic value are mustered the financial resources of capitalistic greed.

The experiment is a noble one and by virtue of its procedure it deserves to succeed.

The event of the musical comedy on the talking screen was to me exceptionally interesting. The genius of direction (in the good ones) spoke louder than the reproducing machine. But Main Street, out in Brushville, doesn't seem to care. These folks haven't been to Broadway and they don't know anything about musical comedies, mystery stories, or the psychology of the masses. Of Job are necessary for such a job. However, the task is not so difficult once the novel idea wears off and the stories achieve success. The Federation leaders have evidently awaited the psychological moment and the results may be pleasing.

As far as we know, the American Federation of Musicians is the first labor organization to use an advertising campaign in its fight against the invasion of machinery. It is an excellent example of Labor, arising from the big background of ignorance and violence, to fight back with Capital's chief weapon—Influence. An educated public, and particularly a musically educated public, is expected to respond in every detail. The campaign, therefore, is doubly

interesting. Should it be in its purpose, the public-at-large stands indicted for its lack of esthetic sense and discrimination.

It must be remembered that the campaign is not directed against all music. It hopes to restrict the theatrical use of canned music as a substitute for real music. The Federation righteously claims that canned music is valuable and that it should be on any well-balanced program, even though the pictures talk and sing or not. The demand is not unreasonable, particularly when it is shown that the public share these convictions. The fact that boxoffice prices have remained unaltered while the theatre operators and owners have saved on canned music is significant. The public is still paying for REAL MUSIC while the management collects the profits.

Certain members of the Federation have scoffed and jeered at the entire campaign, in some cases refusing to sign the protective members of the Music Defense League from signing the coupons. Their attitude is extremely primitive. When they have some well-founded theory of permanence or failure or worth to officiate personally at their own funeral is uncertain. Their deep ignorance and carelessness of the true cause of their attitude is probably the true reason of their attitude.

There are approximately one hundred and fifty thousand musicians in the United States who earn more than one-half-five per cent of them are out of work at present. The least that the slackers can do is to shut up and let the harder work of the Federation continue.

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(Continued on Page 13)

ANSWERING RKO ORPHEUM'S CALL
SELECTED AS 0 ON THE PROGRAM SATURDAY,
STAGE FEATURE OF THE MIDNIGHT SHOW, FEB. 22
CORKING BIG



OWEN FALLON
AND HIS CALIFORNIANS

NOW IN SECOND YEAR AT
WILSON'S BALLROOM
(Formerly Cinderella Roof)
LOS ANGELES, CALIF.

Song Leaders

LOS ANGELES

The current week saw the song leaders hold steady, with the line-up as follows:

1. "Should I?"—Robbins.
2. "Chant of the Jungle"—Robbins.
3. "Happy Days Are Here Again"—Ager, Yellen and Bernstein.
4. "To Be Forgotten"—Berlin.
5. "I'm Following You"—Berlin.
6. "When I'm Looking At You"—Robbins.
7. "Lucky Me, Lovable You"—Ager, Yellen and Bernstein.
8. "A Year From Today"—Price.
9. "South Sea Rose"—DeSylva, Brown and Henderson.
10. "I'm a Wonderful Something"—Robbins.
11. "I'm Following You"—Robbins.
12. "A Year From Today"—All recordings.
13. "Happy Days Are Here Again"—Charles King.
14. "I'm a Dove"—Lawrence Tibbett (Victor).
15. "When I'm Looking At You"—Lawrence Tibbett (Victor).
16. "I'm Following You"—Paul St. John (Columbia).
17. "A Year From Today"—All recordings.

18. "Happy Days Are Here Again"—Charles King.

19. "I'm a Dove"—Lawrence Tibbett (Victor).

20. "She's a Rogue Son"—Lawrence Tibbett (Victor).

21. "That Wonderful Something"—Robbins.

22. "I'm Following You"—Roy Ingram (Brunswick).

23. "Dream Lover"—All recordings.

24. "She's a Rogue Son"—Lawrence Tibbett (Victor).

25. "I'm a Dove"—Lawrence Tibbett (Victor).

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FILM FOLK TAKE HEAVY BLOWS IN TAX MATTER

Corinne Griffith squared her accounts with Uncle Sam when she paid several additional thousands and a fine of \$1000 in making up an omission to satisfy her overstatement of \$20,000 in making up her income tax for 1927. She had already paid \$2,918.12 of the \$41,673 originally due, but with the puns and items and all it brought up the payment to another \$25,000. Everything is now paid.

Other income tax offenders who came before the U. S. district court were Eleanor Boardman, Vidor, who admitted guilty and was fined \$1000 on each of two counts, he sides additional taxes and penalties amounting to more than \$12,000; Raymond McKee, who pleaded guilty to failing to pay the amount of his income tax for 1927, and was fined \$500 as well as the balance due the government, amounting in all to \$2300. He was given until April 1 to pay the fine.

Two actors, Malcolm McGregor and Hallie C. Burr, were each fined \$500 for failing to pay their full income tax. Tom King Vidor is also on the carpet and will be asked to plead on similar charges filed against them.

NEW FOX HOUSE

Huntington Park is to have a new \$1,000,000 double theater there. The house, seating 1700, is to be built on Pacific Avenue between Zee and Saturn. The West Coast president, Harold B. Frank, has stated that the new house is the first of the year announced to over a million weekly which warranted the construction of additional theaters and Huntington Park will be among the first of considerable expansion program.

KNOPF IS DAD

Edwin H. Knopf, Paramount director, is the father of a new daughter, Lillian Margaret, born last week.

BURGESS IN 'FAME'

Dorothy Burgess has been signed for a part in "Warner Brothers' "Fame," which John Adolfi will direct with Belle Bennett in the leading role.

ONSLOW STEVENSON

DIRECTOR, ANSON WEEKS' S. & MALOLO ORCHESTRA

SOL LOWE

MASTER OF CEREMONIES

4th year

Fox Manchester

Los Angeles, Calif.

GEORGE STOLL

15th week

LOWE'S STATE

LOS ANGELES

JAY BROWER

MASTER-OF-CEREMONIES

FOX EL CAPITAN

SAN FRANCISCO

PICTURE REVIEWS

THE LONE STAR RANGER

(Continued from Page 4) VIEWPOINT: George O'Brien plays his part in the matinee idol key, which is a bid for the woman vote and kid idolatry. But whether cowboy heroes with a drawing room manner and accent will be generally accepted remains to be seen. One has to be sure that the story dimension in the picture will be the topnotchers; it happens just at present to be a period for authenticity and realism.

One could not be too fond of O'Brien, but one can't be convincing nor with a vocal personality adequate to hold up her end of the love interest. Her line delivery is rote-ish and self-conscious.

Walter McGrail is the best casting in the picture. He does his villain straightforwardly and sincerely. One of the "look-at-me" stuff which mars the work of O'Brien and Carol. Add to this the fact that he's a good cowboy type and the total is a able contribution.

Warren Hymer gets some legitimate laughs in a comedy role, though the lines assigned him are forced. The girl in the role of the lounge; and Russell Simpson is quite adequate as a sedate westerner.

The rest of the cast is fair, including Lee Shumway, Colia Chase, Richard Alexander, Caroline Rankin, Joe Rickson, Elizabeth Patterson and Roy Stewart.

STREET OF CHANCE'

(Continued from Page 4) time in his life, and is caught in the act by Tocino, who rushes out with the excuse that he is that which is gambling he's through.

The other three gamblers accuse Powell of framing them and he lets them go. He is told that he will repay the losses when he feels like it, "put him on the spot," which translated, means they issue orders to their henchmen to kill him.

Powell's wife meantime had abandoned hope of his return when he left for his business of being a gambler. Her tickets were to have sold for Europe, but she cancels the tickets and leaves her hotel. Finding that he acts reticent, she takes time to sit on the boat and also leaves at the same time that he is "on the spot," she telephones desperately in an attempt to bring about their reconnection.

Meantime Powell is a marked man. None of his old cronies are at their usual gathering places when he goes there. One is a telegrapher, his brother, who is saying they are safely on their way to San Francisco. Almost simultaneously comes a telephone call from a neighbor who wishes to see him at such-and-such an hotel. Of course Powell recognizes the framework, but the situation being what it is, goes. He is silent, unable to speak, but there he collapses. Final scenes show him in an ambulance en route to the hospital. The ambulance attendant says he is well. "Fifty to one I don't," says Powell. The bet is taken and a moment later Powell says, "You lost, you son of a b----."

EXHIBITOR'S VIEWPOINT: This is perhaps the best picture Powell has ever had and the best performance he has ever given. Powell fans should go for it strongly.

PRODUCERS' VIEWPOINT: John Cromwell has put a polished direction into this picture which

is sustained throughout the entire film and makes it a most impressive offering. Interest is never down for a moment, and the balance of scenes for best story advancement is done with an acute sense of proportion. An achievement for Mr. Cromwell.

The story and dialogue redundant more credit to the record of Oliver H. P. Garrett; with Howard Estabrook getting the laurels for the smooth narration.

Camera work by Charles Lang is good, though average. C. A. S. T. I. N. G. DIRECTOR'S VIEWPOINT: This is the best work of Powell's career, and he has much of extreme merit.

Kay Francis, who had some unconvincing roles since her first hit in "Gentlemen of the Press," is a definite improvement. She is a good actress, though her performance here, Not long, comes particularly speaking, but very good.

John Risse, playing a one-armed boxer, is topnotcher, for Powell is another whose work is without flaw.

Regis Toomey does the best casting in the picture. He does his job straightforwardly and sincerely. One of the "look-at-me" stuff which mars the work of O'Brien and Carol. Add to this the fact that he's a good cowboy type and the total is a able contribution.

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ROADHOUSE NIGHTS'

(Continued from Page 4) this picture carries it to entirely too great lengths. Not is it possible to become interested in a serious romance with Ruggles the hobo, but the picture itself could have been much better cast, with Ruggles definitely relegated to supporting parts.

Regis Toomey is splendid as the wayward hobo, two-fisted, run-chieftain. Kohler has both the personality and the ability to put him up among the top-notch heads of the screen, given the proper direction.

Jimmy Durante will be liked by some, and anything but liked by others. He is a burlesque type and only of passing interest, which will be pleasing to many. However, those who like him will find him very funny indeed. He accounts for all the laughs in the picture.

His two partners in the Durante Trio do satisfactorily their singing, and enough with the modest bit of acting required.

Leo Duroy plays a reporter who is killed early in the story. The excellent manner in which he handled his part caused true grief that he should disappear so soon.

The cast is satisfactorily rounded off by Fuller Mellish Jr., Tammany Young and Joe King.

DUNCAN TO WED

Kin-Tin-Tin is to have a stepmother. The famous dog's foster father, Lee Duncan, is to take unto a wife next June according to word from Kansas City, Mo. Miss Eva Linden who is at the moment the girl of K. T. where Rin-Tin-Tin is making personal appearances, acknowledged the engagement, stating they are to be married during the course of his present tour of the country. Duncan and his bride will honeymoon abroad. It was not stated whether the famous hound will accompany them.

PRODUCERS' VIEWPOINT: John Cromwell has put a polished direction into this picture which

OUR SINCERE APPRECIATION IS EXTENDED TO

MR. REX B. CLARK

AND HIS LAKE NORCONIAN CLUB
(SOUTHERN CALIFORNIA'S MOST EXCLUSIVE)

FOR OUR PLEASANT ENGAGEMENT

EL-FLORES GAUCHO BAND

Presented By DON IGOE

BOOKED BY PARKS THEATRICAL ENTERPRISES

809 NEW ORPHEUM BLDG.

Hot Licks

(Continued from Page 12) Max S. Samuels, Rifford, seven-year-old prodigy of the violin, recently caused a sensation in an informal recital presented by the Jewish Music and Arts Club at the Auditorium.

The auditorium was packed and approximately three hundred people were turned away. Master Sammy played "Thais Medley" by Massenet, "Bohemian Bohemian," etc. The tone values, execution and general musicianship of the boy would have done credit to many finished adult violinists. The audience was unanimous in their admiration of the exceptional talent shown by this young exponent of the violin. *

A pleasant and optimistic note is sounded in the fact that out of Beverly Hills' five new theaters three have been organized and installed so far.

And the others are in the process of being organized. Another example of the exceptional talent shown by this young exponent of the violin. *

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Warren Hymer gets some legitimate laughs in a comedy role, though the lines assigned him are forced. The girl in the role of the lounge; and Russell Simpson is quite adequate as a sedate westerner.

The rest of the cast is fair, including Lee Shumway, Colia Chase, Richard Alexander, Caroline Rankin, Joe Rickson, Elizabeth Patterson and Roy Stewart.

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Vaudeville and Presentations

RKO

LOS ANGELES

(Reviewed Feb. 29)

No sensationalism in quality vested in the vaude bill for this week, but it was fair enough entertainment. An afterpiece travesty of the daring performance of Owen McGivern's quick-witted artist, was offered in lieu of an act and made the grade okay. McGivern's offering was preferred above the card from the stage, else on the rostrum. This season he's exposing in the episode "I'm a Spy" from Dickens' masterpiece, just how his flash changes are accomplished. McGivern's idea, with this usually mild and undemonstrative audience, McGivern landed with a maximum of enthusiasm.

Dick Nash and Midge Fatzell clicked with a routine of nonsense, steps and rope spinning excerpts. Contrast in sizes of the two performers' amuses and their work-throughs is outstanding for security in effort. Small size of girl allows for some smart dance comedy, gymnastics that hit the ball with a bang.

Pavley-Oukrainsky, presented in opening spot, their ballet of pretty and talented dancers, who flaunted the art of tespisience in a series of acts.

William and Joe Mandel, acrobatic comics have stepped out of their character and on this bill, were set to advantage in their own act and the afterpiece that demonstrated their versatility and ability to clown.

"The Grand Parade" (Pathé) was a quiet fare.

Eddie Eberle, pleasingly demonstrated his familiarity with the console keys. Business not so good with the weak looking matinee bill—possibly the reason. House receipts will be below average accordingly.

Eddie Eberle.

GRANADA

SAN FRANCISCO

(Reviewed March 2)

The Granada shifted considerably in its entertainment personnel, the current show seeing Don George, organist from the organ console to the orchestra conductor's stand and Harold Kamiros as in solo organist.

George has been at the Granada console for the past two years

and this is his first crack at the conductor's job. He handled the baton nicely and made a nice impression. Had three short numbers in the concert; first, "Tiger Rag" with plenty of hot brass; second, "Pale Moon" with Bruno Cessana taking the spotlight in a "Tin Pan" number; third, "That Man From the South." The band at this night show went for George's stuff in a big way and gave him a nifty reception.

For his act, Eddie Eberle, this Puh-oh house Ramsay had "What Shall I Play?" a nicely arranged medley of organ numbers. He had a pleasant line of patter to go with Charlie Farrell for four days of personal appearances.

The star of the show, ranging from "I Trovatore" to a smash closer using "Ain't Misbehavin'."

Boy works in a polished style that presents a successful engagement

from his heart.

Bock.

FOX

SAN FRANCISCO

(Reviewed March 1)

This was the fourth consecutive night of the new "Fox" house, with artists from the city's other emporiums working in conjunction with the regular Fanchon and Marco Idea and orchestra offerings. Despite excellence of Bill Tipton's "Trotter" overture, "Spanish Sketches" as staged and presented by Walt Roemer easily romped away with all honors, while Farrell in person at this show.

Overture was a medley of Castilian numbers, blended by a peach of an Earl Sharp arrangement. Organ complete in the center of the stage, held its own, while on it Norman Nielsen, KFRC vocalist, rose into view singing with Roemer's orchestra in nice voice, especially stirring, in which certain numbers had to back to disclose a scrum of a huge tambourine. Girls back of the scrim in Spanish costume coming up on the risers held out behind that rising still another scene offered this a California mission. The overture was calculated to take heavy applause and it did.

C. Shum, Marmon, doubling in from the Warfield for this night, showed the packed house through community singing. Organist got them all singing and in a big way.

This "Trees Idea" probably is Fanchon and Marco's best since "Black and Gold." Opened with Ted Ricard and Christel Le Vine singing and Esther Campbell whistling a prologue of introductory sequences. Then Jimmy Fawcett in speedy acrobatic dancing, working in polished and classic style, landed heavily and were forced to do another number. Excellent harmony in this group, Hector and his Gang, the gang being a flock of dogs, followed, doing nicely.

Brower and the band then did "Zip, Zip, Zip" with Irene Kerner, manager of the house, got of Charlie Farrell for four days of personal appearances.

The star of "Sunny-side Up" gets credit for "I'm Drawn" once he had them inside the house, made short work of walking away with the flaps' hearts. Jumped into the orchestra pit with Roemer's "Garden in the Rain," encoring with "I'm Drawn" and "I'm a Dreamer."

Here, Roemer moved over in a master-of-ceremonies work to Fred Herman Schnitzel, local radioologist. The Prox introduced four radio artists and various times essayed several wretched attempts at being funny. Schnitzel is woefully inadequate in what he claims to have most: comedy. In one instance, he was asked what he was not particularly well chosen when he made a harmless remark about "fairies" as if a midnight show artist was put by a fast-talking audience drew wild and boisterous hoots.

Eva De Vol, KPO singer, on first and putting over one song nicely; then Johnny O'Brien of Milt Novotny's band, held his own with "Spanish" selections. Jim (Doby) and Lou of KFRC stopped the show with their clever comedy and song, and netting an encore and special. Jim and Leonard of KPO, with songs, clicked; the Neapolitan Quartet of KFRC singing two numbers, were the last.

"Idea" again resumed its course with "Naynon's Birds" being put through a short and fast routine of tricks. Segued into the finale with the line girls working on ropes at the background.

Film feature was Metro's "Chasing Rainbows."

Hal. the "Give Me the Good Old Days" blackout for plenty of laughs.

Four Sequins from KPO—Ray Parker, Ned Anderson, Cliff Edwards and Don Libby—in a group of three, who had landed heavily and were forced to do another number. Excellent harmony in this group, Hector and his Gang, the gang being a flock of dogs, followed, doing nicely.

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something very unusual here.

The presentation opened with the orchestral offering of Arthur Clatson and his Seattle band. The band was divided into three braces, exemplifying the various types of melody rendered by the orchestra during the year. First was musical comedy, with Victor Herbert's "At the Ball" and "I'm Drawn" and Paul Drury's "With You." Offered a pair of hats, Pickford held up the jazz type, while Tchaikovsky's "1812 Overture" took care of the classical end. The latter was given with the greatest stress, opening with the strings and going into heavy brass, which was held forth until a powerful finale.

From here on two voices were heard over the amplifiers. This gag was repeated on black film, with Alan Strickland, local radioologist, a master of Pickford. Day, supplying the chatter. They spoke on entertainment. An antiquated Mary Pickford film was flashed on the screen during the intermission, while boys came down the aisle, peddling concessions. It was funny and took the house by storm. A burlesque comic, obviously one of the band boys, was singing some comic song slide turn that was also good for generous guffaws.

Here a screech was dropped in (Continued on Page 15)

PUBLICK SEATTE

THEATRE

(Reviewed March 2)

Small and airy, this is one of this big stand house out on what is being a feeler for the return of stage shows, a feature that has been absent for nearly a year.

A lot of entertainment was jammed into this thirty-five minute affair, the house being a "House of Entertainment." The talent was all recruited locally and obviously had its pulling power, as the house was packed for the supper show,

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(AGENTS)

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Presentations

(Continued from Page 14)
one, behind which a trio played on a harp, violin and cello, while a miss, from the Patricia Petty School of the Dance, here, executed some beautiful toe dance. This scene presented a very pretty picture that clicked.

Stanleigh Malotte, house organist, offered a group of old songs for his contribution to the "Exposition." "Yes, Sir! That's My Baby," "Three O'clock in the Morning," "Who" and "Tango" were the ditties. Malotte, employed by a group of organizations on his numbers and he handled his instrument very capably. No difficulty in selling his stent, either.

The finale of the show had a big screen dropped in three. The house was dark and Pinterkin Day, local favorite, was heard singing "The Spirit of the Blues," the title of the turn, "The Spirit of the Blues." It was in good voice and her powerful baritone was nice to hear, putting him across gloriously. The second act was a routine, with the ballet girls coming on for their routine. A shadow effect was very clever and novel, and the girls plainly evidenced good training. The girls had the twelve girls, a line which should go far in either picture or stage presentation work. This finale was very effective and took a tremendous hand.

The presentation concluded with clips from past, recent and future talkies.

A comedy, newsreel and the feature, "Roadhouse Nights," completed the show.

FOX FIFTH AVE.

SEATTLE (Continued from March 2)

Eddie Fitzgerald, p. a. for the West Coast houses here, pulled a nut when he tied in with Heart's singing sister, the Possessor of gingers, and offered the idea of Fanchon and Marco's "Desert" idea to the "Peach." The hook-up was in line with the P. A.'s idea of "The Peach" and "The Heart" daily for the show, which had its marked effect on patronage.

The company rose to reveal an Indian dancer, in the act, a mixed duo was on for a song, while the twelve line girls were drapped up and around the set. The girls were on top of each other, while there were more singing. The girls came down for an acrobatic routine that was pleasant to see. A series of cartwheels, backflips and somersaults preceded a novel acrobatic effect. The dozen damsels were from the Carla Torney school of Milwaukee and, although they have been seen here before, they looked better than ever.

Cropley and Violet were in the dene spot with a series of fast topspinning, and team work, fast and after their hand balancing work was neat and executed nicely. They took a nice hand on their semi-acrobatic work, through which they did some spin, the girls, the band boys offered "Estrelita," first in fox-trot time and, later, as Souders played his trumpet solo, in the tempo as written. The band opened with some hot measures on the trumpet by Bill Woodbury, after which the brass and strings picked up the chorus and the cymbals and reeds were heard alternately to nice effect, with Souders winding up the turn in good fashion.

Muriel Stryker worked with the line girls, a double act, dancing in two for the next brace of the show, and, offering an Indian ritual piece, which was an outstanding measure of ability and certain grandeur. The company was one of the line girls in the background helped the totality of the pretty picture.

Eddie and Morton Beck preceded the finale with a lot of

TO MAKE BUSINESS-COMMERCIAL TALKIES

An arrangement has just been made between the Western Electric and the Metropolitan Sound Studios in Hollywood through the Mutuals who immediately start production of business and commercial talking films.

Heretofore the W. E. devices have been restricted in use to the theater only, but with the development of portable recording and reproducing equipment by the Electrical Products Research Institute, a special license has been accorded the Christie firm to place the equipment at the disposal of concerns for the purpose of making industrial and educational organizations of educational or commercial value.

Avenues are to be opened up for use by civic, professional and trade associations, educational work, explaining factory processes, health talks, convention addresses, etc.

BEAUDINE'S PICTURE

William Beaudine will direct "William's 'Those Who Dance'" Joseph Jackson wrote the script, based on the George Abbott musical comedy, "Cast." Includes Monte Blue, Lila Lee, William Boyd, Betty Compson, William Jany, Alfred Lucas, Cornelie Keefe, DeWitt Jennings and Gino Corrado.

RADIOS' OPERA SINGER

Radio Pictures is now getting set to enter the opera field with M-G-M's "Laurel and Hardy" and Lawrence Tibbett's "The Rogue Song." Paramount has its Dennis King in "The Vagabond King," and Radio Reddy Evans. M-G-M has the contract to be its in the game. Marshall, a member of the Metropolitan Opera Co., is a baritone who has sung with the organization for three years.

FRANCES HYLAND BACK

Frances Hyland, of the Tiffany talking sets, is back on the job following a serious operation due to a former accident. She is doing the screen play of "The World of Men," from the Andrew Percival novel.

SELLS 'EM PLOT

George Pearson, who came to Hollywood from England to assist in directing Tiffany's "Journey's End," has sold the studio a plot which Adele Buffington is preparing for the screen. Title is "The Land of the Team" and if Tiffany paid anything extra for that title they're plain cuckoo.

DUNCANS IN REVUE

The Duncan Sisters have been added to M-G-M's "March of Time."

They have added a new girl, a clever helmin. They're titled "The Window Cleaners," and their first song was a comedy ditty on the subject. After a few gags they slaughtered 'em with "Laugh, Clowns, Laugh," and then, if Tiffany paid anything extra for that title they're plain cuckoo.

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Frog.

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In "Songs and Steps"

Fanchon and Marco Route List of "Ideas"

Following is the Fanchon and Marco route, starting with the opening date and the current month in parentheses besides the name of the town:

PASADENA (6) "Fever" (Mar.) Idea

Chase (7) "Gipsy" (Mar.) Idea

George P. C. (7) "Gipsy" (Mar.) Idea

LOS ANGELES (5) "Love's State" (Mar.) Idea

Maurice (5) "Love's State" (Mar.) Idea

The Royal Samoans (5) "Love's State" (Mar.) Idea

SAMOANS (5) "Love's State" (Mar.) Idea

For Theatre

"Broadway Venues" (Mar.) Idea

Met Kit (5) "Love's State" (Mar.) Idea

Wells and Winters (5) "Love's State" (Mar.) Idea

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Long Beach (6) "West Coast Theatres" (Mar.) Idea

Famous Up In The Air Girls (6) "West Coast Theatres" (Mar.) Idea

Famous Up In The Air Girls (6) "West Coast Theatres" (Mar.) Idea

HOLLYWOOD (6) "Egyptian Theatre" (Mar.) Idea

Tillyson's (6) "Egyptian Theatre" (Mar.) Idea

Theatre (6) "Egyptian Theatre" (Mar.) Idea

"Broadway Venues" (Mar.) Idea

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"Broadway Venues"

FRANK LANTERMAN

ORGANIST

STATE THEATRE Melbourne, Australia

(One of the "Union Theatres"—Stuart F. Doyle, Managing Director)

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Personality"*



*and
"Weaver
of
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